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# Jenůfa

Leoš Janáček

18, 20, 22 & 24 April 2004 at The Gaiety Theatre



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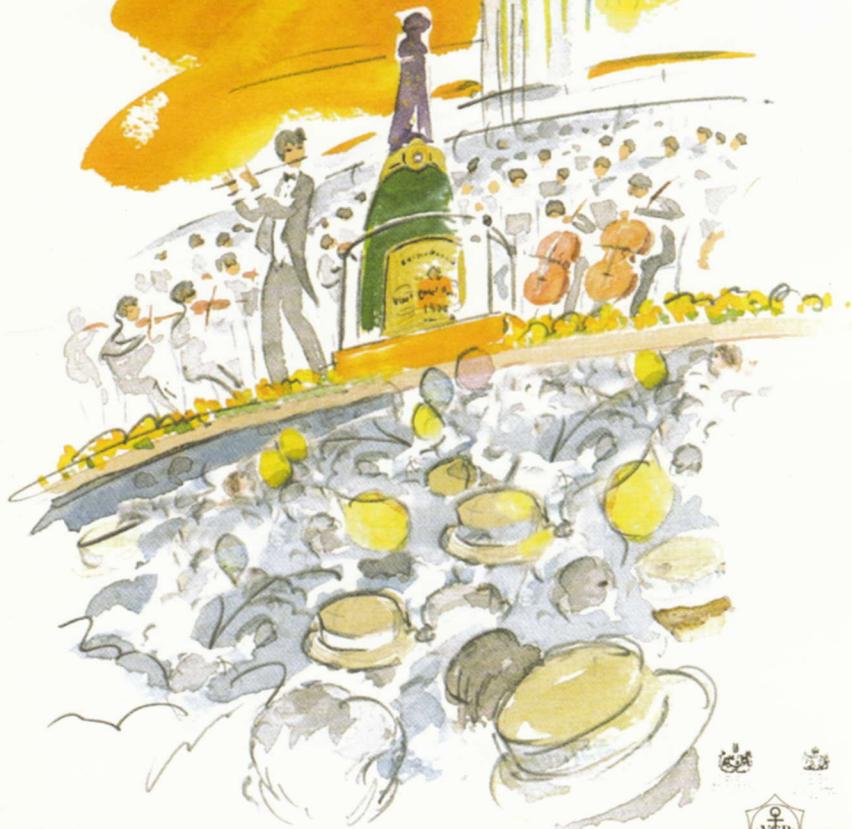
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## Jenůfa

Leoš Janáček

Libretto by Leoš Janáček based on the play 'Her Foster Daughter'  
by Gabriela Preissová.

Prague Version (1916)

Sung in Czech with English Surtitles

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DIRECTOR: Jiri Nekvasil

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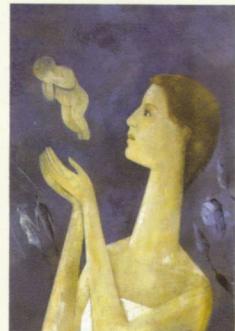
### Gaiety Theatre, Dublin

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*There will be an interval after Act I*

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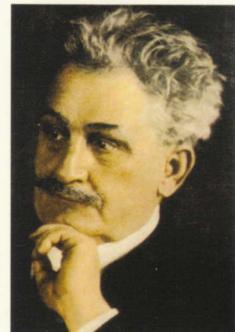
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# Jenůfa

<b>JENUFA</b>	Franzita Whelan
<b>KOSTELNICKA</b>	Rosalind Plowright
<b>LACA</b>	Ivan Choupenitch
<b>ŠTEVA</b>	Andreas Jaeggi
<b>KAROLKA</b>	Kathleen Tynan
<b>MAYOR</b>	Enzo Di Matteo
<b>MAYOR'S WIFE</b>	Sandra Oman
<b>FOREMAN</b>	Oldřich Křiž
<b>GRANDMOTHER</b>	Deirdre Cooling Nolan
<b>BARENA</b>	Sylvia O'Brien
<b>JANO</b>	Daire Halpin
<b>AUNT</b>	Joyce Byrne
<b>HERDSWOMAN</b>	Liz Ryan
<b>RÉPÉTITEUR</b>	Dearbhla Collins



*Jenůfa was first performed at the National Theatre, Brno, on 21 January 1904.*

*The first Irish production was presented by the DGOS at the Gaiety Theatre, Dublin, on 4 December 1973.*

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## JENUFA: the plot at a glance

The village girl Jenůfa is pregnant by her cousin, the young mill-owner Števa. Števa's stepbrother Laca, who loves Jenůfa himself, is jealous. Števa arrives, under the influence of drink, and insults Jenůfa. The Kostelnička (literally, the sacristan), who is the girl's foster mother and unaware of the pregnancy, declares that Števa can't marry until he has remained sober for a year. Laca makes mocking advances to Jenůfa; when she rebuffs him, he slashes her cheek with his knife, then is instantly remorseful.

The Kostelnička, once she finds out about Jenůfa's pregnancy, keeps the girl hidden before and after the child's birth. She tackles Števa about his responsibilities, but he is now engaged to the mayor's daughter, and promises nothing beyond a financial contribution to the child's well-being. Laca still loves Jenůfa; the Kostelnička, seeing the child as an impediment to marriage between the two, tells him that the baby is dead. After drugging Jenůfa, she takes the infant away, then tells her foster daughter that her baby died while she was delirious.

Jenůfa agrees to marry Laca; but on their wedding day a child's corpse is discovered under the mill stream's freshly-melted ice. Jenůfa is accused of murdering her child. But the remorseful Kostelnička confesses to the crime. Jenůfa assumes that Laca will leave her, but he convinces her that they can find happiness together.



*After drugging  
Jenůfa, she takes the  
infant away, then  
tells her foster  
daughter that her  
baby died while she  
was delirious.*

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## JENUFA: The version

Laurent Wagner examines the two versions of Janáček's score and explains why he has opted for the one he will conduct in this production.

Thanks to the thorough studies of musicology, performers more and more frequently face a choice between two, three or even more versions of one and the same piece of music when getting ready to perform a work, especially an opera.

One can easily imagine the different approach to the problem required, depending on whether the different versions come from the composer's pen, reflecting the successive stages of the genesis of his work (like for example the seven versions of *Don Carlos*, all from Verdi's pen), or whether it concerns a work completed by a friend's hand after the composer's death (Mozart's *Requiem* completed by Süßmayer or the *Tales of Hoffmann* by Offenbach completed by Ernest Guiraud), or whether it concerns a work revised later on by another composer, with the intention, admitted or not, to smooth over certain "clumsinesses" of the author. (This last example is superbly illustrated by the famous Rimsky version of *Boris Godunov* which, in his day, contributed much to the opera's popularity but now seems to be merely an adulteration of the original version by Mussorgsky).

And then there is the case of a French opera, almost finished at the time of the composer's death, which was completed with the help of many drafts by a less famous colleague - very conscientiously, with talent and in the spirit of the deceased. For ninety years, this opera made triumphal appearances in this form on stages all over the world until a big German publisher introduced a new critically revised version into the market. Immediately, the entire world (press, theatre directors, producers, conductors) talked enthusiastically about the long-lost original version. Although the publisher had not used the term "Original Version" they did not object (or if they did, then almost inaudibly!).

The old version, said to be treacherous to the letter, spirit and the genius of the composer, soon disappeared from the repertoire. Nobody, then, took the time to examine *critically* the new "*critically revised*" version with a fine tooth-comb. Otherwise, one could have easily noticed that the original libretto had been "corrected", to the extent of a completely new spelling and new interpretation of an entire act, and that the reviser had composed several pages himself, and this most awkwardly. If we were on the art market, one would speak of a bad forgery and its author would be behind bars.



Leoš Janáček.

*Performers more and more frequently face a choice between two, three or even more versions of one and the same piece of music when getting ready to perform a work, especially an opera.*

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The search for the best version of an opera doesn't necessarily lead to such absurd excesses but is unfortunately not always free of a certain dogmatism.

The case of *Jenůfa*, however, seems to be quite clear as we are confronted with only two versions. On the one hand, we have the version of Mackerras/Tyrrell which came out eight years ago. This version is, one hundred years after the première, the first printing of Janáček's score. The source, though, is not without problems because Janáček himself had made retouchings and tiny shortenings again and again between 1904 (the date of the première) and 1915. As this is very badly documented, one can hardly know, after ten years of performing experience and changes, how Janáček wished to hear his opera. The path Mackerras and Tyrrell have chosen is to be considered as a balancing act between the original manuscript and the not clearly established intentions of the composer. Yet this work can be seen as a perfect example.

On the other hand we have Karol Kovařovic's revision: Karol Kovařovic, a rival of Janáček, who took advantage of his position as director of the Prague National Opera to arrange the piece to his own taste. The decision between the two versions seems to be obvious. Nonetheless, it should not be made too lightly or rapidly.

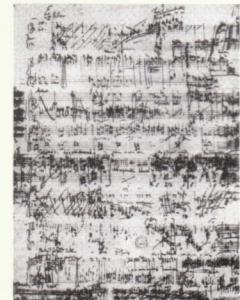
When the long awaited opportunity arose to perform *Jenůfa* at the National Theatre in Prague in 1916, Kovařovic made it a condition that he himself carry out some retouchings. Janáček gave in, rather reluctantly, in order to have his work performed at all. But then, during the rehearsals under the baton of Kovařovic, Janáček's initial scepticism about this version quickly turned into approval, even of the biggest intervention, the canonical crescendo of the brass section at the very end of the opera. (Many contemporary witnesses testify that Janáček seemed to be delighted, indeed was almost speechless).

It was only after Kovařovic's death that a financial dispute flared up between his widow and Janáček about royalties, which led Janáček to dismiss Kovařovic's version as superfluous. In the end it was Janáček who won the argument but he didn't do anything to impose his Brno original version.

Therefore the so-called Prague version (Kovařovic) can be seen as authorised by Janáček as much as the Brno version and we may compare them without prejudice and dogmatism.

But are they really so different?

Janáček himself gave us an answer when he wanted to play down



*Part of the short-score sketch, Janáček's own hand, of the opera Jenůfa.*

*During the rehearsals under the baton of Kovařovic, Janáček's initial scepticism about this version quickly turned into approval, even of the biggest intervention, the canonical crescendo of the brass section at the very end of the opera.*



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Kovařovic's contribution during his row with the latter's widow:

*“.....orchestral additions in which there is not a chord apart from mine, in which there is not a motif apart from mine, which are simply a consolidation of the orchestral impression.....”*

Studying both scores, one has to agree with Janáček, with the exception of the already mentioned last bars. Kovařovic's main achievement was to have made the orchestration and sound more transparent so as not to cover the voices, for example in leaving out doublings and in sometimes replacing the trombones with the quieter French horns. And above all, he reduced the dynamics drastically in many places, a job a conductor usually would do during rehearsals.

It is a known fact that Janáček made many a shortening after the première himself. Whether the shortenings in the Prague version match Janáček's shortenings or not can't be said for sure, but this seems to be plausible judging by Janáček's comments.

But now to the essential part: The main criticism of the Prague version is that Kovařovic had smoothed the score too much, that he had taken away much of its edginess and had embedded the opera in pleasant sound.

At this point one could ask whether this should be held against the score or against the way one treats it. At the dawn of the 20th century, Richard Strauss had such an important influence on the musical “colour” of Central Europe that Jenůfa was played wonderfully smoothly and seductively like a *Rosenkavalier*, with Mr. Kovařovic or without him, and this for a very long time! That is how traditions are born.

In conducting lots of performances, Mackerras has certainly done much to open up our ears in order to rediscover the sharpness and spice of Janáček's sound world. However, in my opinion these virtues are also present in the Prague version, with the advantage that many of Janáček's retouchings and shortenings between 1904 and 1915 are taken into consideration.

This is why, with a respectful bow to Charles Mackerras' version, I have decided in favour of the Prague version!

(Translation Ursula Wagner)

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THE IRISH TIMES

## There's Trouble at the Mill

Horrible things are always happening in opera. Cavaradossi is tortured almost to death in *Tosca*, Peter Grimes drowns himself out at sea, Billy Budd is wrongly hanged, Salome smothers a severed head in kisses and Tamino and Pamina undergo trials of fire and water in *Die Zauberflöte*. But even the hardiest opera goers can be shocked by the events of *Jenůfa*, the child dead in the mill stream, Laca slashing *Jenůfa*'s cheek. When Leoš Janáček's opera was first performed in New York in 1924 the critic Ernest Newman said that a 'more complete collection of undesirables and incredibles has never previously appeared in any one opera'.

Not all people reacted badly to the opera, and for a while *Jenůfa* (based on 'Její pastorkyně', a play by Gabriela Preissová) was performed with all the trappings of a Moravian folk opera, in local settings and costumes, creating some popular appeal. Recently productions have become sparse, forcing to the surface a more frightening drama about real people and rather horrendous problems. In this stripped down guise the true intentions of the story come to light. When the original play was first performed in Prague it caused uproar, as many felt it too candid a slice of life. Soon after the opening in November 1890 Preissová wrote an article in her defence explaining that the events of the play were based on real life; when a lad wounded his brother's sweetheart with a knife whilst slicing cabbage and when a woman helped her stepdaughter kill her unwanted child by drowning it in the sewers. Although Preissová

*Even the hardiest opera goers can be shocked by the events of *Jenůfa*, the child dead in the mill stream, Laca slashing *Jenůfa*'s cheek.*



Costume drawing - Recruits.

*'this drama, taking place as it does in the most passionate part of the land rich in wine, is, not only of all Janáček's operas, but of all Czech operas in general, the nearest to verism, if only by its southern atmosphere.'*



*Costume drawing - Jenůfa act II.*

given twenty-eight times through 1891 and a further fifteen times in 1892. *Pagliacci* followed in 1893 and enjoyed a solid if not quite equal level of success as *Cavalleria rusticana* in Prague. Their popularity had repercussions in contemporary Czech music and it wasn't long before native composers started to produce works which were in their own way new *verismo* operas. First of all an opera called *Stoja* by Richard Rozkošný appeared in Prague in 1894, followed by Karel Bendl's *Mother Mila* in 1895. The dates of their premieres are hardly coincidences. Both operas closely follow tales, as John Tyrrell describes, 'of violent passions and violent crimes' that so typified their Italian precursors.

Janáček got to know all of these works. *Cavalleria rusticana* was first performed in Brno on 3 March 1892, and he reviewed it soon after. Though it would be quite wrong to call his first three operas mere imitations of previous models, some of their predecessors' qualities did permeate Janáček's style. *Šárka*, his first attempt at an opera (and not heard until much later) was the apotheosis to Smetana's opera *Libuše*, both in its story and in its musical style. *Počatek romanu*, his second opera (premiered in 1894) was a village folk comedy composed from pre-existing folk music and echoing the jolly nature of Smetana's comic style, as demonstrated in his most popular work, *Prodána nevěsta* ('The Bartered Bride'). Although Janáček carried on the village spirit of Smetana's opera with *Jenůfa*, albeit in a tragic frame of mind, it was a huge musical and dramatic advance on *Počatek romanu*. Moreover, *Jenůfa* became the composer's own attempts at a *verismo* style drama, and with it Janáček changed the idyllic face of the Czech village opera forever. The scholar and conductor Jaroslav Vogel wrote in his seminal biography of the composer's life that

*'this drama, taking place as it does in the most passionate part of the land rich in wine, is, not only of all Janáček's operas, but of all Czech operas in general, the nearest to verism, if only by its southern atmosphere. Števa, with his liking for girls and wine, with his alternate boasting and helpless timidity, is like a fair-haired counterpart of Turiddu in *Cavalleria rusticana*.'*

The opera is rich with local colour, through the folk dances and the religious life of the village (particularly in the Kostelníčka's sermonising to the inhabitants or Jenůfa's prayers in act two), and as such the opera was performed outside Moravia as a bit of an 'exotic'. More knowing

audiences, however, began to think of *Jenůfa* as another ‘realistic’ opera, albeit a less accessible one than Italian composers had created. Verismo did have its limitations, and the operas frequently lapsed into either sensationalism or chocolate box prettiness. *Jenůfa* could never be said to be cosy and while there were popular folk songs in the score, it never lapses into an easy melodic style. Although *Jenůfa* has the outward appearance of *verismo*, almost a *Scènes de la Vie Morave*, inwardly it is tortured and claustrophobic and full of desperate feelings. Laca’s envy of Štěva inheriting the Buryja mill and his unrequited love for Jenůfa, Štěva’s spoilt-child attitude to life, the Kostelníčka’s shame at Jenůfa’s child born out of wedlock and Jenůfa’s own sense of failure are all more knotted than in the Sicilian villages of previous models.

The Buryja family and the events which surrounded them were so complex that Gabriela Preissová chose to return to the subject much later. The novel she wrote (first published in 1930) helped to illuminate some of the family’s history, the Kostelníčka’s motivations for killing the child and the general events of the story. Although we see little of it in Janáček’s opera, we understand from Preissová’s play and novel that the Kostelníčka (or Petrona Slomková, as we are told her real name is in the novel) acted as both agony aunt and medicine woman to the villagers. Her reasons for fearing Jenůfa marrying the feckless Štěva are also explained, and more recently an original section of Janáček’s score has been reinstated into Act One where the Kostelníčka arrives to stop the conscripts’ drunken behaviour explaining her distrust of the proposed marriage and bitter memories of her own life. Štěva is much like her own disreputable husband. Through trying to prevent Jenůfa from marrying him the Kostelníčka thinks she is saving her, but, as John Tyrrell describes, ‘she unwittingly puts into train the events which lead to tragedy’. When Janáček deftly carved his own libretto from Preissová’s original he chose to ignore some of the pre-history of the characters, and boldly readjusted the Kostelníčka’s character as less community-minded and more centred on Jenůfa’s and her own struggle. The social and religious hypocrisy of the mill and the inhabitants continue to ring remarkably true a century on from the opera’s premiere, largely thanks to the brevity of the plot which avoids extraneous ‘realistic’ detail, focusing on the human drama at the core.

When Janáček came to composing his opera he found an innovative way of projecting the characters’ feelings, which he outlined in an anonymous article for the 1904 Brno premiere.

*Although we see little of it in Janáček’s opera, we understand from Preissová’s play and novel that the Kostelníčka (or Petrona Slomková, as we are told her real name is in the novel) acted as both agony aunt and medicine woman to the villagers.*



*Costume drawing - Kostelníčka.*

*Driven by the attempt at truthful expression, not just in mood but also in situation, he has employed a realistic expression of the locality, especially in the choruses.*



*Janáček's daughter Olga, who died four days after he completed Jenůfa.*

*The more sick  
Oluška [Olga]  
became, the more  
obsessed she was  
about her father's  
new opera. And  
sensitive as he  
was, he put his  
pain over Oluška  
into his work; the  
suffering of his  
daughter into  
Jenůfa's suffering.*

'The work which is played on our stage today has unusual significance not only for theatre music in general but specifically for Moravian music. For the former in its use of a prose text and the principles on which it was composed, for the latter because it is the first work in this field which consciously attempts to be Moravian. [...]

The principle on which *Jenůfa* was written is the following: Janáček recognized that the truest expression of the soul lies in melodic motifs of speech. Thus instead of the usual arias he used these [speech] melodies. In so doing he achieved a truthful expression in places where this is surely one of the most important things.

*Driven by the attempt at truthful expression, not just in mood but also in situation, he has employed a realistic expression of the locality, especially in the choruses.'*

Janáček's words give an idea of the difference between his approach to music drama and that of the *giovane scuolo*. Although the 'locality' is put on stage, as with the *verismo* operas of the 1890s, it is through the direct truest expression of the soul that Janáček breaks a new mould. *Cavalleria rusticana* or *Pagliacci* had used verse librettos and established formal pieces (arias, choruses, ensembles) in a 'number opera' fashion. Gabriela Preissová's other play about peasant life, *Gadzina roba* ('The Farm Woman') had also become an opera. Josef Bohuslav Foerster's opera *Eva*, although laden with Slavic melancholy, had a constrictively unrealistic verse libretto. Janáček had used Preissová's original prose text for his opera, and although some elements of traditional arias and choruses survived, the tone was more direct. Above all, through evoking the patterns of everyday speech in the music for his characters, the troubles at the Buryja mill were made even more convincing than even the most biting moments of opera had been to date.

Perhaps Janáček's reasons for composing the opera in such a true-to-life fashion were that he was going through a great family crisis himself. His son Vladimír had died in 1890 just before the composer planned to write the opera; and during 1902 and 1903, when Janáček was completing the opera, his daughter Olga became critically ill. She died in February 1903 having seen her father finish the opera and play it to her at the piano. The tragic events obviously penetrated deep into Janáček, and much of the

heartache found its way into *Jenůfa*. As the Janáčeks' knowing maid Marie Stejskalová remembered later in her memoirs,

'The more sick Oluška [Olga] became, the more obsessed she was about her father's new opera. And sensitive as he was, he put his pain over Oluška into his work; the suffering of his daughter into *Jenůfa*'s suffering. And that tough love of Kostelníčka - that's him; there is much of his own character in this part.'

*Jenůfa* encompasses a breadth of emotions, both those of the characters portrayed and those of Janáček and his own heart-rending circumstances. With all this tragedy and the graphic way in which it is portrayed, how can we believe that *Jenůfa* finds it within her heart to forgive both her step-mother who killed her child and the man who mutilated her face? How can such an opera end happily? If we the audience have been shocked or moved by the events, we can only guess at what someone in *Jenůfa*'s situation might feel. As Jennifer Barnes has explained, 'for the ending to even approach a 'conventional happy ending', we would have to accept without flinching that the mutilation of *Jenůfa*'s face and the murder of her child were both events from which *Jenůfa* could readily recover'. But at the point of mercy and forgiveness, after so much brittle and calloused music, Janáček opts for his most lyrical outpouring using the entire scope of the orchestra. We realise through the music that *Jenůfa* has not only suffered but has built up the strength to truly forgive and that above all music offers redemption for even the most horrific life-stories. The passions of *Cav and Pag* may have been the springboard for *Jenůfa*, yet through composing his opera Janáček found a more universal voice with which to speak of everyday life to everyday people. Like *Jenůfa* herself, he discovered the strength to recover even from the death of his own children.

*For the ending to even approach a 'conventional happy ending', we would have to accept without flinching, that the mutilation of *Jenůfa*'s face and the murder of her child were both events from which *Jenůfa* could readily recover.*

#### GAVIN PLUMLEY

Gavin Plumley is the creator and editor of [www.leosjanacek.com](http://www.leosjanacek.com), a website with information about the composer's life and works. He has written widely on the composer and is currently writing an introductory guide to Janáček's operatic works.



Costume drawing - *Jenůfa* act I.

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## Chorus

### Sopranos

Celine Byrne, Sarah Power, Kira Deegan,  
Darina Johnson, Joan O'Malley, Alison Browne,  
Elaine Lennon, Donna Gallagher, Sadhbh Dennedy

### Mezzo-Sopranos

Joyce Byrne, Maeve Ann O'Brien, Norah King,  
Aine Mulvey, Nikki Hendy, Alison Dunne,  
Sinead Flynn, Anne Hogan, Raphaela Mangan

### Tenors

Frank Dunne, Tom Cregan, P. J. Hurley, Peter Kelly,  
Mark Duff, Colm Lalor, Carthaigh Quill,  
Frank Beadle, Niall McGrath

### Basses

Des Capliss, Lorcan O'Byrne, Alastair Davis,  
Michael Lee, Brendan Collins, Eoin Supple,  
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## Cast Biographies

### **Joyce Byrne – Mezzo-soprano (Ireland) *Aunt***

A native of Wexford town, Joyce Byrne studied with Eithne Troy Pearce and Jodie Beggan at the DIT Conservatory of Music and Drama, from where she received an honours Graduate Diploma in Music Performance in 2002. In Autumn 2003 she completed a Masters in Performance and Musicology with honours from Maynooth University. Recently she has been studying with Janice Chapman in London. Her Feis Ceoil awards include the Dermot Troy Trophy, the German Government Cup, the Denis O'Sullivan Medal, McCall and Mná Cups (for Irish Song) and the Plunkett Green Cup. She has also won Best Female Voice Cup and the Thomas Moore Cup at the Arklow Music Festival. Her stage roles include Madame Popova in *The Bear* with Anna Livia International Opera Festival, Nettie Fowler in *Carousel* with the R&R and Rosie in Potter's *The Wedding*. In concert she has sung in *Messiah*, Mozart's *Requiem* and Vivaldi's *Gloria* as well as a varied repertoire of Irish, English and French songs, Lieder and opera arias.



### **Ivan Choupenitch – Tenor (Belarus) *Laca***

Ivan Choupenitch has previously sung Lensky, Grigory and Turridu with Opera Ireland. Born in Minsk, he studied there and in Brest and Italy. In 1985 he began his professional career at the State Opera Theatre of the Belorussian Republic and sang his first principal roles abroad at the Janácek Opera in Brno. Awards include prizes at Minsk Competition and an international competition in Latvia, both in 1984. In 1991 he was a prize-winner at Chianti della Macie; and in 1992 he won the Beniamino Gigli competition in Racanati. Outside Belorussia and the Czech Republic, he has also sung in Finland, Spain, Germany, Italy, Holland, Japan, the UK and Ireland. Outside Russian opera, where he has sung in *Prince Igor*, *Aleko*, *Maddalena* and *War and Peace*, his repertoire embraces Mozart, Wagner and Italian composers like Donizetti, Verdi, Boito, Puccini and Giordano; French operas by Gounod, Offenbach and Bizet; Czech operas by Dvorák, Smetana, Weinberger and Janácek. He also appears in concert and on radio and television.





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THE IRISH TIMES

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### **Deirdre Cooling Nolan – Contralto (Ireland) Grandmother Buryja**

Deirdre Cooling Nolan has performed regularly with Opera Ireland and DGOS since her debut as La Cieca in *La Gioconda* in 1984. She recently sang Mrs Heegan in the Irish premiere of Turnage's *The Silver Tassie* and Madelon in *Andrea Chenier*. Winner of many awards, including the first Golden Voice of Ireland, she was named female vocalist of 1997 by the Vocal Heritage Society. Her wide oratorio repertoire includes Handel's *Messiah*; Bach's *St John Passion*, *St Matthew Passion*, *Christmas Oratorio* and *Magnificat*; Mozart's *Requiem* and other Masses; and Beethoven's *Missa Solemnis*, *Choral Symphony* and *Mass in C*. She has sung Orlofsky in *Die Fledermaus* with RTÉ and Cork's Opera South. She was also alto soloist in three premieres: Jerome de Bromhead's *Hy Brazil*, Bergman's *Sweep Cantata* and John Buckley's *De profundis*, and sang the role of *Sarah Churchill* in the premiere of James Wilson's opera *A Passionate Man*. In 2002 she sang two roles in NYOI's acclaimed *Ring* cycles in Limerick and Birmingham.



### **Enzo Di Matteo – Bass (Italy) Mayor**

Enzo Di Matteo made his debut in *La Bohème* after winning first prize at the Spoleto Competition and the International Competition of Peschiera del Garda. His repertoire includes Rossini's *Don Magnifico*, *Taddeo* and *Bartolo*; Verdi's *Melitone* and *Falstaff*; Sharpless; Geronimo in *Il Matrimonio Segreto*; Marte in *Orfeo all'Inferno*; and *Dulcamara*. His Mozart roles, which he has worked on with Claudio Desderi, are *Figaro* *Leporello* and *Don Alfonso*. He has sung these in Torino, Trieste, Ravenna, Reggio Emilia, Piacenza, Modena, Pisa and elsewhere. He has also appeared in the Naples *San Carlo*, *Torre del Lago*, Amsterdam, Bruxelles, Oslo, Copenhagen, São Paulo and the Rossini Festival in Pesaro. He has recently sung in *La traviata* and *Macbeth*, Pizetti's *Assassinio nella cattedrale* and Giordano's *Fedora*, the latter with Freni and Domingo. He has also appeared with Caballé, Blake and Devia, and worked with conductors like Bonyngé, Gavazzeni, Gelmetti, Metha, Maag, Renzetti and Palumbo. He has recorded for EMI, Nuova Era and Bongiovanni.



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Email: [peter.barley@stpatrickscathedral.ie](mailto:peter.barley@stpatrickscathedral.ie)

### **Daire Halpin – Soprano (Ireland) *Jano***

Daire Halpin is currently a student in the Masters in Music Performance course at the DIT Conservatory of Music and Drama where she studies with Mary Brennan. She is a graduate of Trinity College Dublin where she was awarded a BA in Philosophy and Music and also of the DIT Conservatory of Music and Drama where she was awarded a B.Mus as well as the Michael McNamara medal for excellence in performance and the Gold Medal for outstanding achievement. She is in demand as a soloist and has performed much of the oratorio repertoire including Handel's *Messiah* and Vivaldi's *Gloria*. As a member of the National Chamber Choir she has toured extensively both in Ireland and abroad. In April 2002, Daire Halpin made her operatic debut as Zerlina in Opera Ireland's 'bite-sized' production of *Don Giovanni* where the Irish Times noted her 'lyrical' characterisation. In September 2004 she will continue her vocal studies at the Conservatorio Statale di Musica Cherubini in Florence, Italy.



### **Andreas Jäggi – Tenor (Switzerland) *Števa***

Andreas Jäggi made his Opera Ireland debut as Sylvester Heegan in *The Silver Tassie*. He also sang Mime in *Das Rheingold* with the NYOI in Limerick and Birmingham. He has recently sung in the premiere of Kreisler's *Der Aufstand der Schmetterlinge* in Vienna and in Cilea's *Adriana Lecouvreur* and Adès's *Powder Her Face* in Nantes and at De Vlaamse Oper. Trained in Zurich, he performed as artist in residence in Germany and has appeared regularly at the Paris National Opera (in the premiere of Höllers *The Master and Margarita*, *Les noches*, *The Fiery Angel*, *Hoffmann*, *Mahagonny*, *Wozzeck*, *Die Fledermaus* and others) and in the main international opera houses. He is currently working on his new repertory as a character tenor in roles like Herod and Mime. Andreas Jäggi also has an extensive concert repertoire and is a regular guest with the English Bach Festival. He has been a member of Company Alain Germain since 1976, and has recorded Schnittke's *Faust Cantatas* for AVRO.





### **Oldřich Kříž - Baritone (Czech Republic) *Foreman***

Oldřich Kříž made his Opera Ireland debut in *Boris Godunov* in 1999. He studied at the Singing Studio of the Prague Music Academy. Since 1994, he has been a soloist of the State Opera in Prague where his roles have included Figaro, Taddeo, Guglielmo, Ping, Sharpless, Belcore, Valentin, Falke, Germont and William in Glass's *The Fall of the House of Usher*. He won an award at the Mozart Competition in Prague and was a semi-finalist at the 1992 Belvedere Competition in Vienna. He was also a top student at the Destinová Course conducted by Sherrill Milnes. Away from Prague, Oldřich Kříž has sung Scarpia and Schaunard in Germany, the Miller in *Jenůfa* in Montpellier, and Siskov in *House of the Dead* and seven characters in *Till Eulenspiegel*, Tomski in *Queen of Spades* and Harasta in *Cunning Little Vixen*, all in Nantes. He also sang with James Conlon and the Cologne Philharmonic at a benefit concert for the Olga Havlová Foundation in Bonn.



### **Sylia O'Brien – Soprano (Ireland) *Barena***

Dublin-born soprano Sylvia O'Brien reached the semi-finals of the Belvedere Competition in Vienna and the finals of the Veronica Dunne Irish European Union Competition in Dublin. She recently sang the Governess in OTC's *Turn of the Screw* and Mabel in *The Pirates of Penzance* for the R&R. As a solo recitalist, she has sung for the Anna Livia International Opera Festival, the Office of Public Works, the Bank of Ireland Arts recital series, and at the National Gallery. She performed song cycles by Poulenc and Head in the Young Artists recital at the RDS this February. She has performed music by Raymond Deane with Crash Ensemble, Haflidi Hallgrímsson with Vox 21, and will join them this year for James Wilson's *The Windhover* for Soprano and Clarinet. She was a resident performer at the Malkovich International Composers Competition held in Dublin last year. Her oratorio repertoire includes Rutter's *Magnificat* and *Requiem*, Dvorak's and Rossini's *Stabat Mater*, and Mozart's *Requiem* and *Mass in C Minor*.

### **Sandra Oman – Soprano (Ireland) *Mayor's Wife***

Sandra Oman studied at the Dublin College of Music with Edith Forrest and Alison Young, and later with Graziella Sciutti in London. She now studies with Conor Farren in Dublin. With Arts Council assistance, she attended Carlo Bergonzi masterclasses in Italy. She reached the final stages of the National Mozart Competition in the UK. She has performed extensively in opera and concert in Ireland, UK, USA, Faroe Islands and Poland, taking roles in *Così fan tutte*, *Carmen*, *Die Fledermaus*, *Albert Herring*, *Nabucco*, *Aida*, *Macbeth*, *Madama Butterfly*, *Suor Angelica*, *Die lustige Witwe*, *Hansel and Gretel*, *La Bohème*, *Don Carlo*, *Pagliacci*, *Idomeneo*, *L'elisir d'amore* and *Norma* with Opera Ireland, Lyric Opera, Co-Opera, Opera in the Open and Opera Interludes (UK). Most recently, she made her debut as Gilda in Verdi's *Rigoletto* at the National Concert Hall in Dublin with Lyric Opera. Forthcoming engagements include Liù in *Turandot* for Lyric Opera in 2005. Sandra Oman has also performed on radio and television.



### **Rosalind Plowright – Mezzo-soprano (UK) *Kostelníčka***

Rosalind Plowright has performed in every major opera house and festival, and worked with all the high-profile singers, conductors and directors. She also gave recitals with the late Geoffrey Parsons in over 20 international festivals. Last season she made her Metropolitan Opera debut as Kostelníčka and sang the same role at the Châtelet in Paris. Earlier this year, she returned to Covent Garden as the Beggar Woman in Sondheim's *Sweeney Todd*. In drama she has appeared in the musical comedy *Two's a Crowd*, and on television played Grace Vosper in *House of Elliott* on BBC and Hermione Harefield in Jilly Cooper's *The Man Who Made Husbands Jealous* on Anglia. She has recorded Verdi's *It trovatore*, *La forza del destino* and *Otello*; Donizetti's *Mary Stuart*, Spontini's *La vestale*, *Les contes d'Hoffmann* and Amneris in *Aida*. Later this year she will make her debut at the Maggio Musicale in Florence and return to Covent Garden as Fricka in both *Das Rheingold* and *Die Walküre* with Antonio Pappano conducting.





### **Liz Ryan – Mezzo-Soprano (Ireland) *Herdswoman***

Liz Ryan commenced vocal studies with Evelyn Dowling in 1996, and made her operatic debut in the role of the Babylonian Girl in Massenet's *Herodiade* as part of the Anna Livia International Opera Festival in 2000. For the past four years she has performed for Dublin City Council's "Opera in the Open" series every summer, singing the roles of Carmen, Alceste, Idamante, Dorabella, Zerlina, Suzuki and Siebel amongst others. She works closely with the Derry Classical Music Society and opened their 2003 season with a private recital in the Forum Theatre, as well as touring with the Derry City Orchestra in 2002. Liz Ryan was one of five Carolling Corcorans for the Arc Children's Theatre in December 2002 and 2003. Future engagements include the role of Dido and Carmen for "Opera in the Open" this summer. Liz Ryan is co-director of the Drawing Room Opera Company, which she founded with her husband in 1997.



### **Kathleen Tynan – Soprano (Ireland) *Karolka***

Kathleen Tynan's Opera Ireland roles are: Second Niece *Peter Grimes*, Zerlina *Don Giovanni*, Gianetta *L'elisir d'amore*, Amor *Orfeo ed Euridice*, Tebaldo *Don Carlo*, Frasquita *Carmen* and Chlöe/Masha *Queen of Spades*. From Wexford, she studied with Paul Deegan at Dublin's RIAM and subsequently at London's GSMD. In Ireland she has sung roles in *Königskinder*, *Cena delle beffe* and *Devil and Kate* at Wexford Festival; *Lucia Rape of Lucretia*; Clorinda/Woman *Combattimenti*; Varvara Katya *Kabanova* and Polly Beggar's *Opera* for OTC; *Nora Riders to the Sea* (RTÉ TV/ NVC); and Lisette *La rondine* (Anna Livia Festival). Elsewhere: Susanna *Figaro* (MidSummer Opera/Bermuda Festival); Belinda *Dido and Aeneas* (English Bach Festival); Marzelline *Fidelio* (Broomhill Opera/Opera Africa); Mabel *Pirates of Penzance*, Eurydice *Orpheus in the Underworld* (D'Oyly Carte); Elsie Maynard *Yeomen of the Guard* (Carl Rosa and Central Festival Opera). Concerts with the NSO, RTÉCO, BBCCO, London Festival Orchestra, Northern Sinfonia, L'Orchestre Philharmonie de Lorraine, and Bergische Symphoniker. Recording: *Romancing Rebellion, 1798 and the songs of Thomas Moore* (Black Box).

### **Franzita Whelan – Soprano (Ireland) *Jenufa***

Portlaoise-born Franzita Whelan made her Opera Ireland debut as Katya Kabanova and returned for *Lady Macbeth*, *The Silver Tassie* and *Carmen*. Her other roles include Beethoven's original Leonore and Mozart's Pamina and Elvira for WNO; Donna Anna and Euridice for Opera Colorado; Mozart's Countess and Anna at Garsington; and Wagner's Woglinde and Third Norn in the NYOI's concert performances of Wagner's *Ring* cycle under Alexander Anissinov in University Concert Hall Limerick and Symphony Hall Birmingham. Franzita Whelan studied at Dublin's RIAM, London's Royal College of Music and the National Opera Studio. A multi-award-winner, she is a Junior Fellow of the RCM. Alongside her opera career, Franzita Whelan is a busy performer on the concert platform, where her repertoire includes Verdi's *Requiem*, Rossini's *Stabat Mater*, Howells' *Hymnus Paradisi*, Strauss's *Four Last Songs*, Pergolesi's *Stabat Mater*, Vaughan Williams *Sea Symphony*, Handel's *Messiah* and Mendelssohn's *St Paul*. Engagements this season include Third Norn for ENO, concert performances of *Fidelio* with the NSO and Donna Anna in Seattle.



### **Laurent Wagner (France) Conductor**

Laurent Wagner, who has previously conducted *Salome*, *Katya Kabanova* and *Fliegende Holländer* and *Norma* for Opera Ireland, is principal conductor of the RTÉCO. Born in Lyon, he studied piano, bassoon, harmony and chamber music there before joining the Kapellmeister class of Professor Österreicher in Vienna in 1982. He built up a large repertoire as Kapellmeister at various German opera houses, including contemporary works (world premiere of the Hiller/Ende *Pied Piper of Hamelon*, D'Argento's *The Voyage*). Then he was appointed General Music Director of the Saar State Opera in Saarbrücken, where he programmed and performed works like Messian's *Turangalila Symphony*, Schoenberg's *Moses und Aron* and Berg's *Wozzeck* and *Lulu*. He also conducted Berg's complete orchestral works. His main interests are the German symphonic repertoire and German and Italian opera. Besides his post with the RTÉCO and as Opera Director in St Gallen, he works regularly as guest conductor, mainly in Europe, although he has also conducted in Tokyo, Beijing and São Paulo.





### **Jirí Nekvasil (Czech Republic) Director**

Born in Ostrava, Jirí Nekvasil studied opera direction and dramaturgy at the Academy of Fine Arts, graduating in 1989. In 1988 he and designer Daniel Dvorák founded the experimental opera studio, Opera Furore. After various appointments, including directing several Mozart cycles, he became Head of the National Theatre in Prague 2002. His stage productions include over 50 works and include opera, drama, puppet theatre and a number of alternative projects. His opera credits range for Monteverdi and Purcell to Adams and Nyman, by way of Czech composers like Dvorák, Janácek and Burian as well as Gazzaniga, Puccini, Lehár, Zemlinsky, Martin, Bartók, Korngold, Berg, Britten, and plenty of Mozart. Since 1991 he has worked as a director and script writer for Czech Television, producing more than one hundred mainly musical programmes. He has also co-authored several opera librettos and theatre plays. Outside the Czech Republic, he has directed operas in Buenos Aires, Nantes, Oslo, Riga and Portsmouth in Virginia, USA.



### **Stefan Capko (Czech Republic) Choreographer**

Actor, comedian and clown, Stefan Capko graduated from the Prague Music Faculty of the Academy of Performing Arts in 1997. After appearances in the provinces he played Noah in *Archa 2000 – Theatre in Motion* at the Prague Archa Theatre, where he also collaborated in staging *Marné tázáni nebes* (*Asking the Heaven In Vain*). In 2002 he performed in *Circus Terra* at the State Opera Prague. Subsequently he established Circus Sacra and staged *Faustroll* and a street performance of *Draceana*. In the Prague National Theatre, Capko has appeared in *Mistr a Markéta* (*The Master and Margarita*) and in *Hamlet*. This season he co-operated with the Forman Brothers Theatre and the National Theatre on Philip Glass's *La Belle et la Bête*. Currently he is also appearing in *Czech-Slovak Plates*, and *Truck Dog* (directed by James Donlon, the American author of this play). He teaches at the Chair of Non-Verbal and Comic Theatre at the Music Faculty of the Academy of Performing Arts in Prague.

### **Daniel Dvorák (Czech Republic) Designer**

Born in 1954, Daniel Dvorák studied in Prague at the Academy of Arts and the College of Arts, specialising in architecture and scenography with Josef Svoboda. After further studies elsewhere and scenographic appointments at various theatres, in 1988 he and Jiri Nekvasil founded Opera Furore, a company that dedicates itself to contemporary works and experiments in opera. He was stage-manager there and at Prague's Mozart Opera until 1998. Other ventures included founding the Kulturní systém Via Praga, the Mozart Open Festival and the Mozart Praha Agency, all in 1991. From 1998 to 2002 he was director of the Prague State Opera and, in 1999, winner of the Alfreda Radok prize for scenography for *Bubu z Montparnassu* there. He is currently director of the National Theatre and in 2002 co-founded the Puppet Museum. Daniel Dvorák has designed more than 200 stage sets for drama, ballet, opera, television and film. In the Czech republic and abroad. He has also designed costumes for more than 30 productions.



### **Paul Keogan (Ireland) Lighting Designer**

Paul Keogan, whose recent lighting designs for Opera Ireland include *Andrea Chenier* and *Queen of Spades*, studied drama at the Samuel Beckett Centre in TCD and at Glasgow University. He was production manager at the Project Arts Centre from 1994 to 1996 and is now a freelance lighting designer. Theatre designs include *Danti Dan* (Rough Magic); *The Silver Tassie* (Almeida Theatre); *The Gay Detective* (Project); *Quay West* (Bedrock); *Melonfarmer*; *The Electrocution of Children*, *Amazing Grace*, *The Living Quarters*, *Making History*, *The Map Maker's Sorrow*, *Cíurt an Mheán Oíche* and *Down the Line* for the Peacock; *The Tempest* (Abbey Theatre); and *Angel-Babel* for Operating Theatre. He has also lit operas for OTC and Co-Opera and *The Makropulos Case* for Opera Zuid. His dance designs include *Ballads*, *Seasons* and *The Rite of Spring* (also set design) for Cois Ceim, SAMO (Block & Steel) and Macalla and *Intimate Gold* (IMDT). He also lit *The Wishing Well*, a large-scale outdoor production piece for the 1999 Kilkenny Arts Festival.





### **Cathal Garvey (Ireland) *Chorus master***

Cathal Garvey made his Opera Ireland debut as Chorus Master for *Boris Godunov* in 1999, and has since worked on *Aida*, *Lady Macbeth of Mtsensk*, *The Silver Tassie*, *Carmen*, *Andrea Chenier* and *The Queen of Spades* among others. Born in Cork, he began violin and piano studies at the age of eight. He continued at the Cork School of Music and later read Music at UCC. As a conductor, Cathal Garvey has worked with the RTÉCO, the National Symphony Orchestra, and several choirs and orchestras in Cork. From 1997, he was Chorus Master and Assistant Conductor for Opera South in Cork, working on productions of *La Bohème* and *Il trovatore*. In 1999, he conducted IORC's successful run of *Me and My Girl* in Cork and Dublin. He has acted as Chorus Master for Anna Livia International Opera Festival and the Dun Laoghaire Choral Society and currently works with Lyric Opera Productions.



### **Dearbhla Collins (Ireland) *Répétiteur***

Dearbhla Collins is a highly regarded solo pianist, chamber musician and vocal coach who has performed throughout Europe and in Japan and the USA. She studied at the RIAM in Dublin with Sheila McCabe and John O'Conor, at the Hochschule für Musik und darstellende Kunst in Vienna, and with Boris Petrushansky in Italy. She was RTÉ Musician of the Future in 1987 and has won awards at the Palm Beach Invitational Competition (1993) and the AXA Dublin International Piano Competition (1991 and 1994). In recent years she has specialised in the song repertoire, partnering singers like Bernadette Greevy, Regina Nathan, Franzita Whelan, Detlef Roth, Lynda Lee and Sam McElroy. She is the vocal coach and a piano teacher at the RIAM and has also worked with Opera Theatre Company and Welsh National Opera. In 1998 she recorded a CD, *Romancing Rebellion* with Kathleen Tynan, and last year directed the Dublin Hugo Wolf Festival, which showcased Wolf's complete songbooks in Ireland for the first time.

## RTÉ Concert Orchestra

<b>Violin I</b>	Michael Healy, leader Mircea Petcu Pamela Forde Eileen Comer Sunniva Fitzpatrick Ruth Murphy Sebastien Petiet Emily Thyne	<b>Bass Trombone</b> <b>Tuba</b> <b>Timpani</b> <b>Percussion</b> <b>Harp</b>	Patrick Kennedy Conor O'Riordan James Dunne Lloyd Byrne Pedar Townsend Geraldine O'Doherty
<b>Violin II</b>	Elizabeth Leonard Paul O' Hanlon Debby Ellis Carol Quigley Arthur McIver Donal Roche	<b>Off-stage Band</b>	
<b>Viola</b>	Thomas Kane Michelle Lalor Marie Louise Bowe Niamh Roche	<b>Violin I</b> <b>Violin II</b> <b>Viola</b> <b>Cello</b> <b>Double Bass</b> <b>Horn</b>	Aoife Dowdall Anne Phelan Lucy Perkins Fergal Ó Dornain Arun Rao Mercedes Carroll Brian Daly Andre Cavanagh
<b>Cello</b>	David James Hilary O'Donovan Sheelagh Nesbitt Jane Hughes		
<b>Double Bass</b>	Seamus Doyle Liam Wylie		
<b>Flute</b>	Elizabeth Petcu Ann Macken	<b>MANAGEMENT &amp; ADMINISTRATION</b>	
<b>Piccolo</b>	Deirdre Brady	<b>RTÉ CO</b>	
<b>Oboe</b>	Peter Healy Ruby Ashley	<b>General Manager:</b> Anthony Long	
<b>English Horn</b>	David Agnew	<b>Operations Executive:</b> Niamh Killeen	
<b>Clarinet</b>	Michael Seaver	<b>Orchestra Administration</b>	
<b>Bass Clarinet</b>	Ruth Hickey	<b>Assistant:</b> Rowena Murphy	
<b>Bassoon</b>	Jean Duncan	<b>Librarian:</b> Francis Hughes	
<b>French Horn</b>	John Leonard Carole Block	<b>Senior Orchestral Assistant:</b> Colm Hanlon	
	David Carmody	<b>Orchestral Assistant:</b> Daniel McDonnell	
<b>Trumpet</b>	Declan McCarthy Fearghal Ó Ceallacháin Mary Curran	<b>RTÉ PERFORMING GROUPS</b>	
<b>Trombone</b>	Shaun Hooke David Martin Stephen Mathieson David Weakley	<b>Director of Music:</b> Niall Doyle	
		<b>General Manager, Marketing &amp; Communications:</b> Assumpta Lawless	
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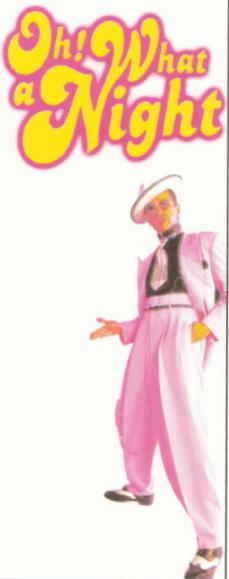
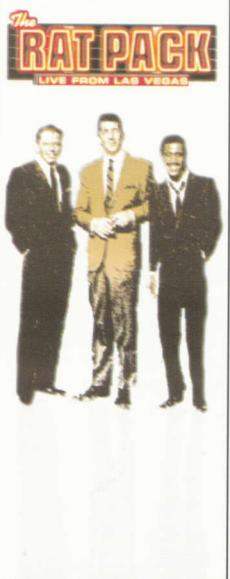
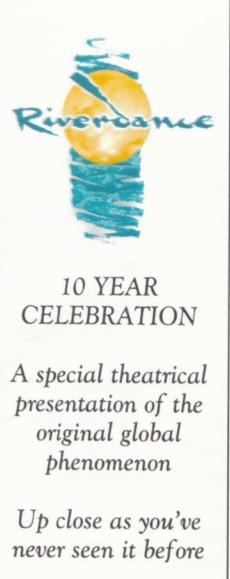
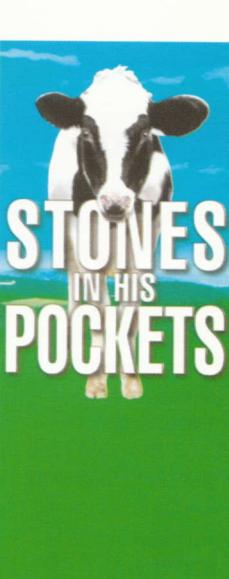
Denise Anthony	Elizabeth Clancy	Carol Fawsitt
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Marie Brady	Robert C Cuffe	Nuala Garrett
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John Byrne	Ned Dempsey	Patrick Groarke
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J W Smyth  
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Mary Spollen  
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Willie Stones  
Bob Strickland  
Myles Thorn  
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Mary Troy  
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Thomas Walsh  
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Ushers: Una McCarthy, Bernie Barbour, Derval Mellett, Lucy Wang, Ciaraan Dolan, Yvette O'Reilly, Christine O'Donovan, Deirdre Reynolds, Suzanne Egan, Ashling McDonough, Louisa Moran, Robert Kearney, Jessica Traynor, Katarzyna Wesolowska, Małgorzata Zajac.

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Bar Staff: Jun Li, La Deng, John O'Donoghue, Philip Jones, Adrian O'Heney, Sam Chen, Ciara Dowdall, Killian Hanly, Maeve O'Hagan, Olivia McEneaney.

#### HOUSEKEEPING

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Staff: Jimmy Donegan, Josie Lloyd, Tatiana Grevsova, Patrick Lloyd, Vitali Kravtchenko

Gaiety Theatre Website:

<http://www.gaietytheatre.com>

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# DGOS/Opera Ireland Productions 1941 - 2004



<b>A</b>			<b>F</b>	
<b>Allegra, Salvatore</b>			<b>Flotow, Friedrich von</b>	
Ave Maria	1959		Martha	1982 1992
Il medico suo malgrado	1962			
<b>B</b>			<b>G</b>	
<b>Balfe, Michael W</b>			<b>Giordano, Umberto</b>	
The Bohemian Girl	1943		Andrea Chénier	1957 2002
			Fedora	1959
<b>Beethoven, Ludwig van</b>			<b>Gluck, Christoph W</b>	
Fidelio	1954 1994		Orfeo ed Euridice	1960 1986
<b>Bellini Vincenzo</b>				
La sonnambula	1960 1963		<b>Gounod, Charles</b>	
Norma	1955 2003		Faust	1941 1995
I puritani	1975		Roméo et Juliette	1945
<b>Britten, Benjamin</b>			<b>H</b>	
Peter Grimes	1990		<b>Handel, George F</b>	
			Giulio Cesare	2001
<b>Bizet, Georges</b>			Messiah	1942
Carmen	1941 2002		<b>Humperdinck, Engelbert</b>	
Les pêcheurs de perles	1964 1987		Hänsel und Gretel	1943 1994
<b>C</b>			<b>J</b>	
<b>Charpentier, Gustave</b>			<b>Janáček, Leoš</b>	
Louise	1979		Jenůfa	1973 2004
			Katya Kabanova	2000
<b>Cilea, Francesco</b>			<b>L</b>	
Adriana Lecouvreur	1967 1980		<b>Lehár, Franz</b>	
			The Merry Widow	1997
<b>Cimarosa, Domenico</b>			<b>Leoncavallo, Ruggiero</b>	
Il matrimonio segreto	1961		Pagliacci	1941 1998
<b>D</b>			<b>M</b>	
<b>Debussy, Claude</b>			<b>Mascagni, Pietro</b>	
Pelléas et Mélisande	1948		L'amico Fritz	1952
			Cavalleria rusticana	1941 1998
<b>Delibes, Léo</b>			<b>Massenet, Jules</b>	
Lakmé	1993		Manon	1952 1980
			Werther	1967 1977
<b>Donizetti, Gaetano</b>			<b>Mozart, Wolfgang Amadeus</b>	
Don Pasquale	1952 1987		Così fan tutte	1950 1993
L'elisir d'amore	1958 1996			
La favorita	1942 1982			
La figlia del reggimento	1978			
Lucia di Lammermoor	1955 1991			

Top: Andrea Chenier 2002

Below: Lady Macbeth of Mtsensk, 2000

Don Giovanni	1943	2003	Der Zigeunerbaron	1964	
Macbeth	1956		Strauss, Richard	1964	
Die Entführung aus dem Serail	1949	1964	Der Rosenkavalier	1984	
Le nozze di Figaro	1942	1997	Salomé	1999	
Die Zauberflöte	1990	1996			
Mussorgsky, Modest					
Boris Godunov		1999			
Offenbach, Jacques					
Les contes d'Hoffmann	1945	1998			
Ponchielli, Amilcare					
La Gioconda					
Puccini, Giacomo					
La Bohème	1941	1996			
Gianni Schicchi					
Madama Butterfly	1942	2000			
Mimón Lescaut	1958	1991			
Sonja Angelica					
Tosca	1941	2004			
Tancredi	1957	1986			
Re��ier, Lefinio					
Cecilia		1954			
Rossini, Gioachino					
Il barbiere di Siviglia	1942	1999			
La Cenerentola	1972	1995			
L'italiana in Algeri	1978	1992			
Saint-Saëns, Camille					
Samson et Dalila	1942	1979			
Shostakovich, Dmitri					
Lady Macbeth of Mtsensk	2000				
Smetana, Bedrich					
The Buttered Bride	1953	1976			
Strauss, Johann					
Die Fledermaus	1962	1998			
<b>T</b>					
Thomas, Ambroise					
Mignon			1966	1973	
Tchaikovsky, Peter Illich					
Eugene Onegin			1969	1997	
The Queen of Spades			1972	2002	
Turnage, Mark-Anthony					
The Silver Tassie				2001	
<b>V</b>					
Verdi, Giuseppe					
Aida			1942	2000	
Un ballo in maschera			1949	1992	
Don Carlo			1950	2001	
Ernani			1965	1978	
Falstaff			1960	1998	
La forza del destino			1951	1973	
Macbeth			1963	1997	
Nabucco			1962	1986	
Otello			1946	1981	
Rigoletto			1941	1994	
Simon Boccanegra			1956	1974	
La traviata			1941	1999	
Il trovatore			1941	1995	
Victory, Gerard					
Music Hath Mischief				1968	
<b>W</b>					
Wagner, Richard					
Der fliegende Holländer			1946	2001	
Lohengrin			1971	1983	
Tannhäuser			1943	1977	
Tristan und Isolde			1953	1963	
Die Walküre				1956	
Wolf-Ferrari, Ermanno					
Il segreto di Susanna					
				1956	



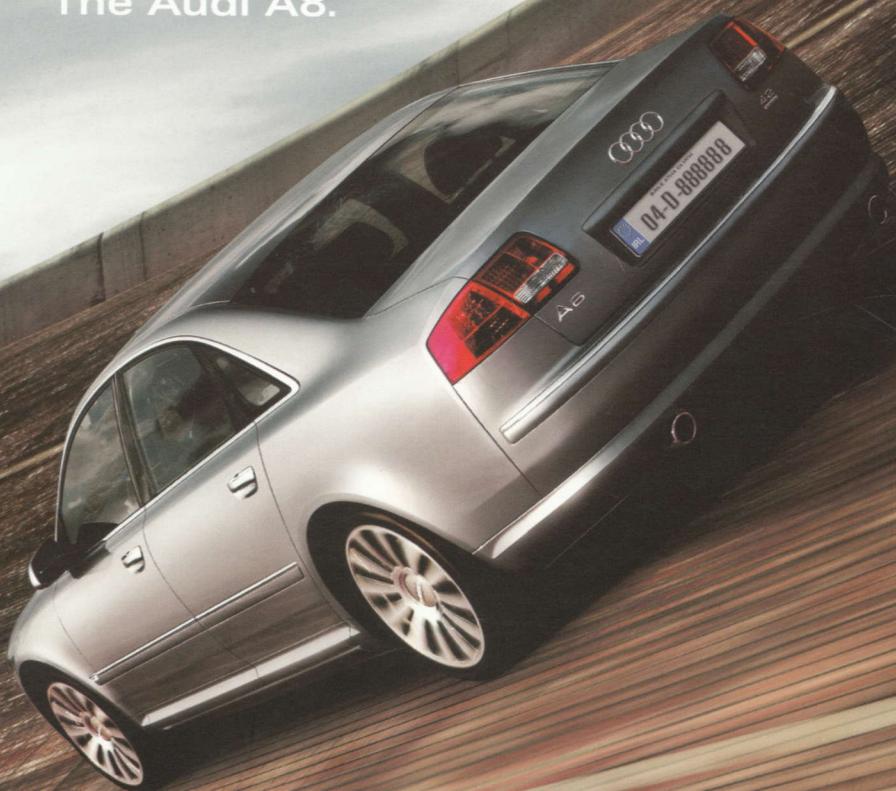
Top: Queen of Spades 2002

Below: Die Zauberflöte 1990

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